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Exhibitions

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QUEER SPACES-QUEER HABITS

organized by Beatriz Colombia, Eve Knopkly Sedwick, Dennis Dollars, Cinds Patton, Robin Leeus, and others.

Forums

ECO-TEC INTERNATIONAL FORUM #4 Los ANGELES

Streng 1994

WITH LOS ANGELES FOREM FOR ARCHITECTURE AND L'REAN DESCR

ECO-TEC INTERNATIONAL FORUM #5 SAN FRANCISCO

WITH ZAES (ART AND AMERITMETURE EXHIBITION SPACE)

ECO-TEC INTERNATIONAL FORUM #6 CORSICA, FRANCE

Establishment of the INTERNATIONAL RESEARCH CENTER FOR ENTROYMENTAL ART and Architecture in collaboration with t' ECOLE DE CHARLOT ON POUR AND AND ASSOCIATION POUR LA CONSERVATION ET LA VALORISATION DU PATRIMOINE DE Monucella in Cornea

THE ONGOING SERIES OF EVENTS IN CORSICA WILL CONTINUE TO COMBINE THEORY AND PRACTICE WITH PROJECTS SUCH AS, HEARTFELT, A PROJECT TO REVIVE THE RAPIDLY DISAPPEARING TRADITIONAL ARTS AND CRAFT BY ARTIST MILL CHIN, INTRODUC-TION OF CONTEMPORARY ARCHITECTURE WITHIN THE TRADI-TIONAL CONTEXT BY ARCHITECT NEIL DENARI; RECYCLING WATER FOR DOMESTIC AND COMMERCIAL USE, BY LANDSCAPE ARCHITECT NERS LUIZEN, PROJECT CONDES, DEVELOPMENT OF A VIRTUAL TOURISM THROUGH THE APPLICATION OF ADVANCED MILITARY TECHNOLOGIES BY KYONG PARK, AND THE ASSESSMENT OF TOXITY AND RECLAMATION OF A MAJOR ABAR-DONED ASSESTUS MONE PACTORY, HEADED BY TOM MEREDITH, SOCIAL GEOGRAPHER PROSE MCGGL UNIVERSITY, MONTREAL, ALAN BAKER, A BOTANIST FROM THE UNIVERSITY OF SHEFFIELD. ENGLAND WHO SPECIALIZES IN HYPER ACCUMULATING PLANTS-AND BABU THOMAS, PROM THE ENVIRONMENTAL PROTECTION AGENCY OF NEW YORK

WANTED: PROPOSALS

QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or cruising your your shild? ACTing UP, going down, corrying on. Hang around, come across, put out, jerk off, lag on, boogse down, work downsh, fashion forecard, for back. Safety Danger Uptours Dountson, Ast, Tell. Where are the traces of all our query excessors? Where did

they arrive, shelter, display, disport, depart? Melson Dixon says: "I'll be seemenhere histoning for my

Vonos and disassences Trade, betreyol, tradition. Eranges - recurse - races, Laborers, labors: loofing, and horaries, and irradiness. A homeless person's "right to privacy" - unhere does it line? Younger and older; effemmate femmes femmins many tine butch Commotions, anotions, movements. Dignity / pride / exhibitionism / shyness / shares / estitude /

public duplays of affection.

"All the rage"

When is a march a parade a doministration? The dictionary says: "Queer from German quer (oblique, criss, adverse)."

WHAT MAKES SPACE QUEEK? HOW TO GIVE QUEEK SPACE A HISTORY AND A PUTURE, A POWERFUL PRESENCE? WHAT'S THE QUEER EST IN L'TOPIAS, IN DIAMPORAS, EN ENVIRONMENTS, IN DOTI-MACIES, IN BOWLING LEAGUES, IN HEALTH AND BLINESS, IN SOLI-DARITY, IN LIBERN PETS, DI NATIONALIEM AND COSMOPOLITANEM. IN SELF-DEFENSE, IN CYCENSPACE, IN JOSS AND NO JOSS, IN FILM AND VEIGO, DI THE CHRISTIAN RIGHT, IN MEMORY, IN THE HYPID THAINUS, DI THE HIGH SCHOOLS, IN DANCING AND WALADIG, IN CIVIL SOCIETY, AND IN INTERIOR DECORATING? THE STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK IS SOLICITING QUEER SPACE MANIFESTOS AND MANI-FESTO/PROPOSALS FOR A COLLECTION EDITED BY EVE KOSOPSKY SEDCWICK WITH BEATRIZ COLOMINA AND DENNIS DOLLERY, AN ENSTALLATION CURATED BY CINDS PATTON, AND OTHER POSSIBLE INVIALLATIONS/EVENTS (VIDEOS/ BILLBOARDS PERFORMANCES/ MONUMENTS/ RALLIES, CIRCLE LINE CRUSES/ BARNEY'S WINDOWS (ETC.) AROUND NEW YORK, TIMED FOR 25TB ANDITYERSARY OF STONEWALL THIS SUIGNER MANDESTON AND MANIFESTO/PROPOSALS CAN TAKE ANY FORM BUT SHOULD BE TWO H 1/2" X 11" PAGES OR LESS INCLUDING ANY DRAWINGS. (PROPOSALS, IF INCLUDED, NEED NOT BE DETAILED AT THIS STAGE) PLEASE SEND BY JANUARY 1, 1994 TO

QUEER SPACE

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UPCOMING PUBLICATIONS

Reports 5

GROUND ZERO: THE MORTAL CITY Guest Editor: Peter Lang Warren, 1994

THE CONTEMPORARY CITY IS UNDER ROCKET SIEGE IN THE EAST AND UNDER SOCIAL RIOT IN THE WEST. EACH AND EVERY INDIVID-UAL IN THE GLOBAL COMMUNITY IS BOTTH SPECTATOR AND PARTICI-PANT IN THE URBAN CARNAGE RESPONSIBLE BOTTH FOR THE INTER-NATIONAL ADMINISTRATION OF VIOLENCE AND ITS PROFITABLE DOCUMENTATION FOR WORLD MARKET CONSUMPTION, "COMMENTY" AND "SOCIAL CONTRACT" NO LONGER PRE-OCCUPY EANEZAR BOUNDAKES OF PERCEPTION. GAN WE GAZE STRAIGHT INTO THE EYE OF THE CITY OF DEATH?

(to be published with Princeton Architectural Press)

DONALD ALBRECHT PETER ANDERS LEBESUS WOODS LAURA KURGAN HERBERT MUSCHAMP RICHARD PLUNZ GRAHAM STEAME CLUBE WEST MARK WICLES and more

Reports 6

ARCHITECTURE BEYOND BUILDING Editore Shiris Neshat & America Martins

OUTCOME OF A SERIES OF POLIR DULLOGUES BETWEEN WRITERS. ARTISTS AND ARCHITECTS, SOCIOLOGISTS, ORGANIZED DV STOREFRONT FOR ART & ARCHITECTURE IN COLLABORATION WITH URBAN CENTER BOOKS, IN SPRING OF 1993 ARCHITECTURE BEYOND BUILDING ABANDONED THE VIEW OF BUILDINGS AS THE ONLY CONSTRUCTS OF ARCHITECTURE, AND HIGHLIGHTED THE FIELD'S NEED TO CONFRONT AND TAKE ON CHES DESIGNATION OF BUILD THE PROPERTY OF DESCRIPTION OF THE PROPERTY OF THE P ARCHITECTURE AS CULTURAL EXCHOLOGICAL PRILOSOPHICAL AND WESTERN SPACE

Frankenstein Up Front: Space, Crisis and Psyche BRIAN BORGON AND LEON GOLLIS Beal Virtuality VITO ACCORD AND MANUEL DE LANDA Surfacing the Scratch MARY MISS, HASS RASHID AND MARK WIGLEY

Architecture of knowledge STANLEY AMOUNTY, AND LEMBERS WOODS and other articles

Fronts S

STOREFRONT: 1982-1993

Smur, 1994

AN EXTENSIVE DOCUMENTATION OF STOREFRONT'S 12 YEAR HIS-TORY, INCLUDING SELECTED EXHIBITIONS, PROJECTS, AND PORUMS. THIS PUBLICATION WILL TRAVEL THROUGH THE EARLY 1980'S STREET PERFORMANCE ARTS, TO THE LATE I SELTS SITE-SPECIFIC INSTALLATIONS, TO CONCLUDE WITH THE 1990'S LATEST PROGRAMS OF ECO-TEC INTERNATIONAL FORUMS AND THE NEW SERIES OF COLLABORATIVE BUILDING PROJECTS.

(to be published with Princeton Architectural Press)

Fronts 6

Eco-Tec 1992-93

SONORIA 1984

THE PUBLICATION WILL DOCUMENT THE PAST THERE ECO-TEC INTERNATIONAL FORDIST, A SERIES OF ENVIRONMENTAL CONSTR-ENCES AND PROJECTS IN CORSICA, FRANCE (1992 & 93), AND IN NEW YORK CITY (1993). ECO-TEC IS AN ONGOING PROJECT WHICH WAS ORIGINALY CONCEIVED AS A PROGRAM TO FOCUS ON TECHNOLOGY AND THE ENVIRONMENT AS SEEN THROUGH A CUL-TURAL LESS, AND TO DESIGN PROGRAMS WIRCH PROMOTE INTER-NATIONAL AND MULTI-DISCIPLINARY APPROACHES FOR DIFFERMA-TION EXCHANGE AND REALIZATION OF CONCRETE PROJECTS. to be published with Princeton Architectural Prem

AVANT TRIVIUS MEL CHO NEIL DENARI MANUEL DE LANDA MURK DERY DESONS DOLLENS JEAN GARDNER

FELDE GUATTARI

CINDI KETZ

SHAUN LOVEJOT

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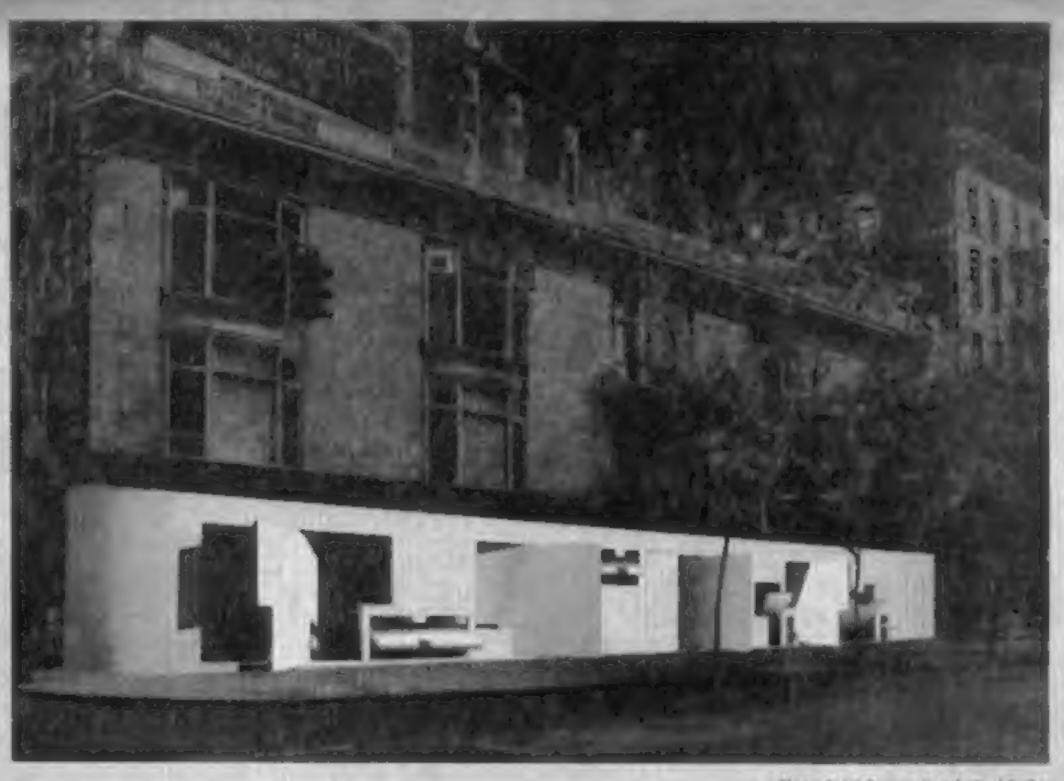
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MARGIN AS CENTER

OVER THE YEARS THE OLD FACADE OF STORETRONT, HENG SOMEWHAT DULL AND DECREPIT, HAS ALWAYS BEEN GENEROUS IN ACCEPTING MANT INTERVENTIONS FOR ARTESTIC CAUSES, FIRST, WAS THE STENCTL. DIG OF "STOREFRONT" BY JOHN PERNER A SUPER-GRAPHTH TRULY VERNAC-ULAR TO THE ANARCHISTIC URBANITY OF ARTISTS AS RENEGADES THEN, JAMES KEYDEN CATHCART, FRANK FANTAUZZI, AND TELEPICE VAN ELSLANDER INSERTED AVE PORTABLE TUILETS INTO THE FACADE. OPEN AS A GALLERY, FOR PUBLIC USE, THESE CHAMOBES OF DUR PRIMAL SUSTENANCE ELICITED THE DRAINING OF OLD CIVILITY INTO THE COMPOST OF SUBMISSIVE AND MEANINGLESS CONSCRIPTION, A SYNDROME OF POST-INDUSTRIAL CITY, FATIGUED OF ART, AS ONLY A REPRESENTATION, THE TUI-LETS COUNSELED ART TO EMBLACE PUNC-THORALITY AND UNDERLINED IT AS A PRINSE. CAL EXPERIENT

LATER, CAME THE INSTALLATION OF FORDWORKS AND BLACKDUTS BY MALK

WEST. THROUGH A SERIES OF HOLES, MADE ON THE EXCADE, CONCRETE WAS POURED INTO SACS OF PARRIC THAT WERE ATTACHED DUTSEDI. WHEN POUNED, THESE AMEDIEC MEMICELS DE CLIEVACEDUS FORM, MADE EVERYONE PASSENG TO TOUCH. SE CARESNOW, THE WAY PEOPLE HANDLED THEM, EVEN THIS BAU TAL MATTER REDIENCED US OF THE BIPONTALSHMENT OF TAC-TILL EXPERIENCE IN THE BUILT ENVIRONMENT, WITH OUR VIEW AL APPETITE STILL ENCTATING TEXTURES, PATTERNS AND MATE-REALS OF CITY, THE RE-EMERGENCE OF TACTILITY SEEMS IMPOS-SIRLE, UNLESS ALL ARTISTS AND ARCHITECTS MECOME BLIND.

WITH THIS PROJECT, REMOVING THE OLD FACADE, MANY VINCED THEIR DISCOMPORT AT THE ARRIVAL OF NEWNESS THAT WOULD CHANGE THE ANONYMOUS PHYSICALITY OF STOREFRONT. ITS HUMBLE STATE OF PRESENCE CERTAINLY



REFLECTED THE COND OF INDEPENDENCE AND DISTANCE THAT STOREFRONT KEPT FROM THE MANICURED STATURE OF THE DUMENANT COTTEL THORS.

BOT THE NEW EXCADE CAN ALSO CREATE AN EQUALLY MARRIES TATORY BESTORY, LIKE THE OLD ONE THE RESISTANCE TO THE CRANGE OF ENCADE IS IDENTICAL TO THE CRANGE PEOPLE AND TRABENG, OF STOREPRONT ITSELF. PROPLE OFTEN SAY HOW MUCH THEY LIKE US THE WAY WE ARE AND THAT USUALLY MEANT STAY SMALL AND GRASS RIDOT. THIS RESETORIC OF "WE LIKE YOU TO STAY SMALL BE LIKE THE DIPOSSIMILITY OF CHIL-DREN REMAINING SMALL AND ADORABLE FOLEVER, MIXCH THE SAME, STURLETRONT MEET GROW, IN STRENGTH AND PRODUC-TIMITY, PROPORTIONAL TO ITS AGE. THE NOTION OF STAYING THE SAME IS CONTRARY TO EXPERIMENTATION WHICH MAINT ALWAYS LOOK FOR NEW AND OTHER THINGS. THEREFORE, AT LEAST FOR ME, THE NEW FACADE MEANS NEW THINGS FOR STIDLEFECIAT

OVER THE YEARS STOREFRONT REPRESENTED TWO THINGS, THEORETICAL WORKS AND MARGONAL IDEAS. THE ORGANIZA-THON BAD THE MEANS OF DESCOURSE IN THE PORM OF DRAW-INCO. MUNICIPAL PROTECT AND TEXTS. YET THIS WILL BE ITS HEAT DISCOURSE ON A BUILT FORM AND, IF THE THEORETICAL WORKS WERE LEFT IN THEIR STANDARD TIME FOR ACCEPTANCE, THEY LOSE THE UNCONCY OF THEIR EDLAS AND ARE SISTORIC TRO. MOMENT THEY BECOME REAL REALITY, THEREFOLD, HARDLY RENERT'S FROM EDEAS IN EMERGENCE AND THE TIME THAT SEPA-LATES THE CONCEPTION AND MANUFESTATION OF BULAS IS THE

SURE THE EXPERTION OF IDEAS, IN THE FORM OF REPRESENTA-THEN, WILL CONTINUE AT STOREFLONT BUT WHY NOT EXHIBIT AN ENVIRONMENT THAT IS BUTLY RATHER THAN PROJECTED? THES PROJECT IS AN EXPERIMENT IN BLELT FORM AND NOT ON PAPER EXPERIMENTS ARE NOT EXCLUSIVELY ON PAPER BUT. THEY TOO, CAN HAPPEN IN THE ACT OF BUILDING. THE SEPARA-THON THAT EXHITS BETWEEN THEORY AND BUILDING IS A MAJOR. DIFFRACTION IN THE DISCOURSE OF AESTHETIC AND, FRANKLY, WHAT REALLY DEFFERENTIATES THEORY AND PRACTICE IS DOLY THAT THEY ARE MULT OR VET TO BE BUILT.

THIS CHAMPSONING OF REALITY HAS A PURPOSE. THE CHARAC-THE OF THE MALT ENVIRONMENT IS CHITICAL TO THE CIVILITY OF ORD SOCIAL REHAVIOR WITH CITIES IMPLODING BY VID-LENCE AND SIPARATION, THEORIES ON PAPER SEEM MEANINGLESS AND HOPELESS IDEAS AND THEORIES SHOULD EMBEACE THE REALITY, IN WHICH WE RESTR. AND IT IS NO LONGER SUFFICIENT TO JUST THENE, DRAW OR WRITE. IF THE "BUILT" IS AT FALLT AND DEFENSELESS, THEN IDEAS SHOULD BE BUILT AND TRIED THEORETICAL WORKS ARE A STACK OF REALITY THAT 'WE,' AT LARGE, ARE VET TO COMPREHEND AND ACCEPT. HOWEVER CHALL IT MAY BE, STOREFRONT IS BUILDING THIS PROJECT TO REVEAL THE REALITY OF THEORY.

THIS PROJECT IS PUTTING A GALLERY OUT INTO THE CITY AS A BUILT EXHIBITION, THE CULTURE OF EXPERIMENT, THAT IS ALWAYS CONFERED WITHEN THE GALLERY, IS NOW OUT AND THERE. THIS IS A NEW PROCEAM RIM STOREFLOST AND, EVERY TWO YEARS, WE WILL INVITE AND COMMISSION ARTIST(S) OR ARCHITECTIS), SCHIETBILLS TOGETHER, FOR AN EXPELIMENTAL BUILDING PROBECT

STOREPROST IS A PORUM FOR MARGINAL IDEAS, THE KIND THAT ARE WITHOUT ECONOMIC, POLITICAL AND AESTHETIC DONG-KANCE HOWEVER, IF THE RECENT CHANCES IN THE WORLD MEAN SOMETHERSO, IT IS ABOUT THE CRANCE IN THE HEANING OF THE MARCE. WHILE THE DOMESANCE OF CENTERS WAVER. NEW IDEAS, INDIVIDUALS AND INSTITUTIONS ARE EMERGING CHANGES ARE IN ORDER AND, WITHOUT CINTERS, THE MARGING LOSE THEIR VALUE. THEN, THE CONFRONTATION OF THE MAIN AND THE ALTERNATIVE EECONIES VOID, AND THE NEW POSITION OF MARGEN WOULD BE TO MUDIFIESE THE CENTER IN ORDER TO

THE PROJECT IS ALSO ABOUT THE CONTEMPORARY STATE OF PUBLIC AND PRIVATE SPACES AND THESE CONTRADICTIONS TRAT

LANGEATION, I AM ENTRIGUED BY THEIR CANCELLATION WHICH UNDERMINES THE MYTH OF MASTER ARTIST AND ARCHITECT THE COLLABORATION HOPED FOR THE MERGING OF DESCIPLINES BUT, INSTEAD, OUTLINED THEIR DISTINCTIONS, HIERARCHY, TER-RETORIALITY AND INSECURITY AESTRETICS RECAME OFFENSIVE AND DEFENSIVE THIS FISTING IN AESTHETICS CONTRASTS SHARPLY WITH THE MYTHE OF THEIR INDEPENDENCE AND UNIQUIENESS. MULTI-DISCIPLINATISM IS HARD FOR THE DISCIPLI-NARY PURISTS AND THE VIOLENCE IN COLLABORATION MAY IN THE END BE GOOD FOR BOTH ART AND ARCHITECTURE.

Kyong Park

GOVERN OUR SOCIAL AND LIBRAR SPACES. FOR SPACES KNOWN

AS PUBLIC, SUCH AS PARKS, CORPORATE PLAZAS AND NEW RIVER-

SIDES, SECURITY AND SURVEILLANCE ARE THE BUILES OF THEIR

SUSTAINMENT. IN PLACES LIKE TOMPKING SQUARE PARK AND

THE BATTERY CITY PROMENADE, PUBLIC AND PRIVATE SPACES

ARE TERRITORIALLY WINCOM AND AMERICADES. RACIAL IDENTITY

AND SCONOMIC STATUS ARE THE INGREDIENTS OF EXCLUSION

AND DICLUSION. EVEN ON SPACES THAT ALLE OPEN AND EXPAIN

SIVE THERE EXISTS AN INVISIBLE ECENDRARY OF PRIVATE DRAPES.

ON THE OTHER HAND, PRIVATE SPACES ARE RECOMING PUBLIC

SPECTACLES. SPACES OF HORISENG PROJECTS ARE THE MARKETS

OF UNDERGROWND COMMERCE. STRAY BULLETS, THE MARKS OF

AND DONARUE CHANNEL THE INC.

DONSTMITTON. AS THE VIOLENCE

HALF-TONES THE GLOSS OF OUR

CITIES, WINDOWS, DOORS, AND

WALLS BECOME SMALLER AND

THICKER THE REDUCTION OF PER-

ESTRATION AFFIRMS VIRILIOS'S

INTERPRETATION OF ARCHITECTURE

AS A PORM OF DEFENSE, THIS TIME.

URBAN NOT MILITARY, BUILDING

MATERIAL IS NOT FOR DECORATED

BUT THE MATERIALIZATION OF DER

THE IRONY OF THE LAST DECADE IS

THE SIMULYANEOUS CONVERSION OF

PUBLIC SPACES INTO PRIVATE AND PRIVATE SPACES INTO PUBLIC TRE

DIFFERENCES, CRITICAL FOR THE

DEFINITION OF BOTH PRIVATE ABIL

PUBLIC, ARE NOW INVESTILE AND

AMDRIPHOUS SPACES, PRYSICAL CO.

OTHERWESE ARE NOW PROVATE AND

PUBLIC, SIMILLIANECKSEY OPEN AND

James Catheren Frank Rentaurry and Toronce

"Formunks and Blackous" Mark West (1992)

Van Elilander (1992)

11, 12 Vito Accorner and Stores Holl

CLOSED, AT THE SAME TIME.

THIS PROJECT MODIFIES STORIFRONT'S OWN REALITY OF WILCO

IS INSIDE AND CRITHIDE, PRIVATE AND PUBLIC MADE OF CARD-

SIZED PROTTING DOORS, LINKED BY SMALLER OPENDICS THAT

VERTICALLY ROTATE INTO TABLES AND CHAIRS, THE RIW

FACADE DIFFIATES THE INTERIOR SPACE OUT INTO THE SUIT

WALK, AND VET, STEALS THE OUTHDE TO DISIDE. THE LONG AND

DIVIDED INTO SIVE PARTS, EACH ROTATIONAL TO THE DECREE

COMMANDED BY THE FOUR LARGE, BORIZOVTALLY PROTECT

DOORS WHEN COMPLETELY OPEN, THE SPACE THAT PREVIOUS

IMPRIMINED THE ARTS FOR PRIVATE AND EXCLUSIVE VIEWS

ITSELF BECOMES AN ENVIRONMENT OF PUBLIC DISCOURSE

WHEN COMPLETILY CLOSED, IT'S LIKE THE POSTREM THAT DO

CITY IS THERE ARE NO DRAWINGS OR MODELS INSIDE, BUTT AN

OPEN AND EMPTY SPACE FOR ALL TO ENTER IT MAKES NO

COLLECT, POUTICAL OR ENVIRONMENTAL STATEMENT, AND BUT-

BUTTELY LACKS ANY STYLETIC MOTIVES. IT'S QUEET, NEUTLAND

THE STATEAUTY OF ITS PORM IS A REPLECTION OF A CORLEGO

RATION THAT DEDUCED INDIVIDUALITY. BEING NEITHER ALL

ACCORD OR ALL HOLL THE PROPERT, IN MANY WAYS, SCHOOLS

PORTET THOSE WHO EXPECT & CLIMILATIVE LEFT.CT FROM A QUIL

THEIR OWN AUTHORITY ALTHOUGH THE RESULT MAY DRAF-

AND INTRICERNIBLE THEREFORE, MORE RELEVANT.

TELANCHIAR SPACE, THAT EXEMARKS STOREFRONT, IS NOW & S-

SPATIAL VIOLENCE

TO CONTROL THE RULE.

As STOREPRONT TURNS

COLLABORATION IS NOT UNUSUAL IN THE WORLD OF ART. THERE ARE MANY COLLABORATIVE TEAMS IN THE HISTORY OF ART, ARCHITECTURE, DANCE, MUSIC AND THEATER; PERRAULT/LEVAU AND LEBRUN, BRECHT AND WEIL, GRACIE AND GEORGE AND TODAY, ROBERT VENTURI AND DENISE SCOTT BROWN, SIMON AND GARPUNKEL, DILLER+ SCOPIDIO, ARNIE ZANE/BILL T. JONES, TODO WILLIAMS/BILLIE TSIEN, AND GELBERT AND GEORGE, TO NAME A FEW, THESE COLLABO-BATIONS ARE LONG TERM, SELF IMPOSED AND OFTENTIMES COM-DINED WITH THE ELEMENT OF AN INTIMATE RELATIONSHIP.

ANOTHER KIND OF CONTEMPORARY COLLABORATION HAS ITS SOURCE OUTSIDE THE ARTISTS THEMSELVES AND IS SUGGESTED, EVEN IMPOSED BY A MUSELIM OR OTHER SPONSORING ORGANIZA-TION. IN THESE CASES (ONE RECENT AND CONTENUING EXAMPLE IS THE GUGGENHEIM MUSEUM'S PAIRING OF ARTISTS FROM EUROPE AND AMERICA IN THE OSMORS SERIES), THE COLLABO-BATTVE TEAMS ARE SOMETIMES DETERMINED BY THE SPONSOR AND SOMETIMES BY THE ARTISTS. AND, IN MOST DISTANCES, THE CONTRIBUTIONS OF THE INDIVIDUAL PARTNERS REMAIN RELA-TIVELY CLEAR IN THE RESULTING HYBRID.

ONE UNUSUAL ASPECT OF THE VITO ACCONCI AND STEVEN HOLL COLLABORATIVE PROJECT FOR STOREFRONT IS THE ARTISTS CONTRIBUTIONS ARE NOT SEPARATE AND DISTUNCT-ONE CAN NOT EASILY IDENTIFY WHO CONTRIBUTED WHAT, WHO THOUGHT OF WHAT. ANOTHER DIFFERENCE COMES FROM STURFFEORT'S UNIQUE POSITION AS AN INSTITUTION AND ITS RELATIONSHIP TO THE STREET. THE ACCONCI/HOLL PROJECT IS NOT ABOUT CREATING ANOTHER ART PROJECT IN THE BASTION OF A MUSEUM OR PEUDORMANCE SPACE, BUT RATHER, ABOUT CREATING A PROJECT THAT BRIDGES THE OUTSIDE AND THE INSIDE OF A SPACE WITH A PIECE THAT IS NEITHER ART NOR ARCHETECTURE, NEITHER FACADE NOR STOREFRONT BUT SOME-THING IN-BETWEEN THAT HAS A REAL LIFE AND PUNCTION OF THE COMMERCITY WHERE IT LIVES. IN A FASHION, ACCONC. AND HOLL HAVE CREATED SOME RALE FLOWER OR HERD BY OSMOSIS. BECAUSE THERE PIECE IS A FACADE BUT NEGATES A FACADE, IS A DOOR BUT NEGATES A DOOR, IS A WALL BUT NEGATES A WALL, IT. HAS THE ABILITY TO CANCEL AND AFFIRM ITSELF IN THE SAME BREATH. THE ACCONCI/HOLL PROJECT IS A HYBRID OF THE MENDS-A SYBRID THAT POSSESSES EVERYTHING AND NOTHING AND, FOR THIS REASON, IT HAS THES STRANGE POSTTION OF AN

HERMAPHRODITE, SOMETHING THAT IS A COMMENA-TION OF DISPARATE OR CONTRADICTORY ELE-THIS PROJECT'S ODD POSITION IN THE WORLD DID

NOT COME EASILY FOR EITHER ACCORD AND HOLL AS THIS INTERVIEW WILL REVEAL, BOTH PAR-TIES AGONIZED OVER THE COLLABORATION AND AT TIMES FOUND IT EXTREMELY DEFICULT, LIKE ANY RELATIONSHIP, WHETHER PERSONAL OR PROFES-SIONAL, THEY SUFFERED AND AT TIMES COMPRO-MISED THEMSELVES WITH THE HOPE OF CREATING SOMETHING ELSE OR OTHER

BECAUSE OF THIS TENSION | HAD DECIDED TO INTERVIEW THEM ALONE AND THEN TOGETHER. HOPING THEY WOULD SPEAK MOBIL PREELY ABOUT BOW THEY ACTUALLY FELT. IN THE END I INTER-VIEWED THEM TOGETHER IN AN EFFORT NOT TO SEPARATE OR ALIENATE THEM MORE, WITH THE THOUGHT THAT IF NILED BE, I WOULD DITERVIEW THEM ALONE AFTERWARDS. IT IS VITO WRO SUC-CESTED, DISTEAD OF THIS, THAT BOTH OF THEM WRITE NOTES IN THE MARGING OF THE INTERVIEW, SAYING WHAT THEY REALLY WANTED TO SAY BUT WERE UNABLE OR HAD NOT THOUGHT OF AT THE TIME. WHAT POLLOWS THEN IS AN ABRIDGED COL-LABORATIVE INTERVIEW WITH DIRARISTIC(?) NOTES BY VITO ACCONCI AND STEVEN HOLL.

Claudia Gould

INTERVIEW WITH VITO ACCONCI AND STEVEN HOLL

CLAUDIA GOULD: Storefront to curate this project has been like being asked to organize a dinner where the main ingredients had already been selected. It's a bit unclear what my role should be or should have been. Rumor has a that the two of you put yourselves together 1. True, and - if so, how did it happen?

Viro Accouci: We started a project together in 1988, in Washington DC. It was ill-fated -we never got to a real design phase. We started to have ideas together, but we never really got to work out a

STEVEN HOLL: We had a concept and we had a huge site the site in frunt of the National Portrait Gallery - in the heart of downtown at Seventh Ave Northwest.

CG: What were you asked to do?

cityscape - sidewalls and streets - not buildings.

VA: To make what they called an "art walk." The site way an L-shaped area of seven blocks. They were prohably asking us to "adore" the area; what we wanted to do was "organize" it. In either case, we were being asked to deal with landscape,

SH: We produced a tiny document as a conceptual strategy for an urban experience. It was called "A Space Above, A Space Through and A Space Below "

VA: Separately, we made sketches for different areas: We jotted down general design ideas. They saw what we had and accused us of decorstructing Washington.

CG: How had you come together then, how did you know

SH: When I first came to New York in 1976-77, Vito was

very much in the spotlight. I went to Anthology Film Archives to see a screening of his videos. Vito, I was sitting in the front row watching you pare back and forth. Afterwards I went up to you very informally, and asked if you had ever collaborated with an architect. Do you remember?

SH: I remember - both of your shoes were untied (all Lunghang). I said maybe, some day, we could work together.

CG: What made you decide to be an architect?

SH: As an undergraduate student of architecture, I studied

Vito Accouci, Temperary Reseasement of the Renesated MAK Central Establishm Hall, Vienna (1993)



painting and drawing in the art school I loved the interaction there and considered dropping out of architecture for art. When I came to New York I had a very good idea about what was going on in the art world, I knew all of Vito's work, and was also interested in Dennis Oppenheim's work.

CG: It's interesting that you had considered being a

closed and lethal as they come; much heavier than the art world could ever be. I will step lightly here, it is simply my feeling as an outsider looking in

SH: I don't think it is quite the same. Architects can agree. and they can publish in a certain set of magazines but, in the end, if it isn't built it does not exist as an experience for others. The history of architecture is a part of the environment of the time, which is rather exciting. Go to Vicenza and look at Palladio's buildings He speaks through these buildings and these spaces. The real speaking is of space and the material. Once something is built, it is there, it is part of the experience.

VA: When you enter a museum or a gailery you're, in effect, saying. "I am an art viewer"- by extension, you're

> separating yourself from the "others," from those who are not viewers. When you are walking through a doorway, or climbing up a staicway -whether or not you know any thing about theories of architecture, conventions of architecture - you're an architecture user, just like anybody else, and you're influenced by that architecture, you're a victim of that architecture, just like anybody

SH: I asked a cab driver to name his favorite building in New York. He liked the Guggenheim but didn't know about the inside, "_those bed turings they have on the floor." He doesn't understand the art and, therefore, won't go into the building. Vito and I agree that the Storefront project should penetrate that barrier. When you enter Storefront you still think, "I am an art viewer.

I am going to open the door and go in". That's the difference between what's happening on the street and what is happening made, there are two worlds. The interesting moment is when worlds spill over and mix. Vito and I shared an interest in breaking down, destroying, or interacting with the kind of wall between the two worlds. The project has an energy that addresses public and private space.

CG: Steven, you have said, "A conceptual idea can drive a decision." We all agree on that. Would you describe how the conceptual idea steered your decisions in creating Storefront?

SH: Storefront was like "bumper ideas," Vito and I were supposed to be riding in the same car, but we had different cars Every time our cars came together, we careered off in different

CG: Let's talk about creating a facade. By definition, a facade a the face of a building or an artificial or deceptive from - the public side of a private space. A facade also lends identity. to a building. Does your work fall within these definitions? Have you constructed a deceptive front? Have you given a new identity to the Storefront for Art and Architecture?

SH: All of my buildings struggle against the idea of a facade. If you are building something, that has a concept or meaning, the first thing you want is to get beyond some kind of a front. Robert Venturi wrote a manifesto about the decorated shed. The idea of a false front is something he embraces and works with I work to permeate the entirety of the space with the material and the detail of a conceptual strategy; I am trying to work deeper than facade.

CG: Certainly Storefront goes much deeper than a false front but what you have created is still, by definition, a facade

SH: There is no facade - when it is open, it is gone. That is the beauty of the piece. I like Kyong Park's statement: "NO WALL, NO BARRIER, NO INSIDE, NO OUTSIDE, NO SPACE, NO BUILDING, NO PLACE, NO INSTITUTION, NO ART, NO ARCHITECTURE, NO ACCONCI, NO HOLL, NO STOREFRONT." That is a position without a

VA: What I like is that this facade is not a cover, not a nifface - it's a space-maker; it's an instrument between the inside and the outside; it can make spaces inside and outside.

CG: Would you have done it differently if the piece had not been temporary?

SH: For us, it is not temporary. None of us ever thought it

VA: From the beginning, what interested both of us, was not a project that was "for" Storefront or "about" Storefront but a project that could, in fact, change Storefront - that would provide a new use for Storefront.

CG: You were working to contribute a new identity for

SH: We thought that Storefront would be transformable.

The next person coming along would cut into it and transform

SH: Open and close is very important. This project should

have opened in late summer, rather than late fall. We did not

reach a decision until eight months into the process. We have a

concept and a structure for something which is opining at the

wrong time of year. A building has two lives, for example, I

went to the Temple Ryoan-p in the winter but then, I went

again in the summer and it was a different place. All the screem

were open and you could see through to the different court-

yards. It was hot and you could hear the crickets. The architec-

CG: The beauty of this project is that it will be up for the

summer and the spring, and so you will be able to have those

ing at your work, I would say that you are very concerned with

the details Lighting, windows, door knobs etc. in this project

you had a hands-off approach to the details and let the detail

work be done by the contractor. Vito, who one would have

thought less concerned with detailing, was very interested in

No, this is not how I usually work, but there was no

precusion. His hand was involved in all phases of the design.

budget and I realized that I would not be able to do the details.

To make the collaboration work, I decided to stay away from

SH: No, I don't think so. Anyone would guess that Vito

had the idea and I did all the detailing. It has turned out to be

CG: The collaboration proved to be the opposite of what

any of in could have imagined. There was role reversal, on both

of your parts, which is the challenge and certainly the fascinat-

SH: I often use a proportioning system in my work. At a

certain moment you calculate a golden section to proportion the

space. Vito had a system of his own and all the proportioning is

Vito's. He had this module, I hadn't known that he worked with

a module before but he said it has to be 7 feet two inches.

Suddenly, I found myself completely silenced on the subject of

proportions. The proportions are not mine, they are all Vito's

CG: But don't you think that affected the collaboration?

something quite different from his work and my work.

process. Is this the customary way that each of you work?

Here is a question for Steven. In spending time look-

it, and so it goes on.

ject, or open and close?

- the ultimately adaptable space

ture changed - a was wide open.

muluple experiences.

drawing details

ing point of the collaboration.

proportions, because I couldn't impose, because it was a collab-

VA: But, it was a collaboration. If you had one system and I had another, then neither one of in should have given in. One system should have bumped against the other, resulting in a third system.

SH: Our ideas are wildly different from one another. What I don't know in - how he has those ideas? When commenting on the Helsinki project Vito said so many things which support ed my work but, when we tried to work together, it was a complete collision course.

VA: Part of the problem was the stress put on facade. The idea of putting a slin on a building didn't interest either of us. Once we started thinking of breaking that skin, once we started thinking of bulges, on either side of that skin, then maybe we got

CG: I never thought that you were asked to do a facade Initially, Storefront had hoped to change the entire structure. As all of the funding couldn't be raised, the work was reconceived on a smaller scale. The facade was the one element that could bring together the vital usues of public and private. It is the border between them and offers their one point of interception.

SH: I must say, there was pressure in the process - the funding. You have to come to a decision, and then, it has to be built. If we hadn't had an imposed deadline, I think our headbanging would have gone on for another six months.

CG: Are you saying the project is not resolved, or the struggle is not resolved, or both?

SH: Both, well we'll find out

CG: Vito, where is there no resolution? Are you going walk by this project and say you don't feel good about this?

VA: I Hope I feel good about it. My hesitation is: The final design might have been, not so much a resolution, but a resig nation. Maybe the problem is since the idea is one of adapta tion, it's impossible to decide what final design to adapt to

CG: Do you think it was because the concept was not resolved, that "the concept drives an idea?"

SH: No, we went through about 50 different ideas, from a collapsing wall, to everything elir. This idea of the facade, that

opens out and creates a collision between the sidewalk and the

ence of a project until it's built, until it's there, until people use or. Until them, I can only have a theory of the space, and maybe the theory of comple-

CG: What is your theory of the space?

VAL The given is that this is a gallery space, a space used for architecture/art exhibitions. I wanted to take, very literally, the notion that this was a space adjustable to different shows, different needs people might have when putting a show together. Therefore, this gallery should never have a finished space. In general, when I do a project, I want to set up a general structure - but then, particular incidents can change according to particular people, particular times, particular history and news. I can provide only a master plan, a conjecture

SH: In that regard, this project has two extremes, totally closed, and totally open. Everything inherween makes it interesting. The project can not be conveyed by a single image. What is interesting is how it is in its different positions. If it is closed it is a wall with lines on it. When it is open, the outside is made and the made is outside. If it is nighttene, the light from the interior spills out on the street. We are providing an instrument to do something with to play with

VA: We've provided, I hope, the potential of spaces, rather than an actual space. That's the best thing about the project maybe that's the only thing the project is

CG: Steven, if I may quote from your book Anchoring. "Architecture is bound to a saustion. Unlike music, painting, sculpture, film and literature, a construction (non mobile) is intertwined with the experience of a place. The site of a building is more than a more ingredient in its conception. It is its physical and metaphysical foundation." Is the Storefront project a physical and metaphysical foundation for 1993 on the Lower East Side's Kenmare Street?

Absolutely. When you open those south facing doors in the spring, the sun is coming into the space. The people on Kenmare Street - who may have never been in an art gallery before, might suddenly find themselves looking or even walking inside. The facade is the ghost of the idea that Vito had; the extension of the sidewalk into a vertical wall. We said earlier that none of us are entirely satisfied, maybe that is because our aspirations are so high.

CG: Are you talking about fear?

No, not fear, but ambition. Ambition is what drives work, it is what I enjoy. I want to improve X or Y; I want to keep the moving - to get hetter. The worst thing that can hap-

Steven Holl, Museum of Contemporary Art, Helank (1993)

Vito Account. Tenformy Ren. atom of the Renovated MAK Central Extent on

painter. Steven, I don't see any schism in your wanting to be a painter, with the sort of work you do as an architect. I see more of a school in Vito's relationship to architecture. Do you want to be an architect, Vito?

VA: I see what I am doing as anchirecture and not art. I spend more time with architects than with artists.

CG: Vito, for years you have been gracefully moving between medium: Writing, performance, video, film, and sculpture. In 1980 you made High Rine - a plastic building, In 1981 Peeling House, also of plastic. You seem schizophrenic or maybe multophrenic! I don't feel that from you, Steven

VA: I don't know about "grace;" the movement was more agonized than that I got to the end of one phase, got to a dead end, and then I had to get out, meandered over to another phase. I think of myself as doing architecture or, at least, something like architecture. Maybe this caused some of the problems with the collaboration, each of our roles were not distinct

CG: Why do you with you were an architect?

VA: Art as we know it - museum art, gallery art - it's a closed system with its own rules.

CG: The world of architecture seems even more closed or perhaps more academic. An artist is encouraged to break ground. to do anything and be anything. Art offers complete freedom for work and for an artist's identity. I agree that the orthodos art world epitomizes a closed and private system.

VA: Sure, as an artist, you can do anything you want because its protected by the art world, and isolated unide the art world, whereas architecture exists in the middle of other worlds: You walk down the street and you're walking through architecture. No matter what you do, you're in an architecture as you do it, year're being influenced by that architecture as you do it. Architecture is part of the everytlay world with everyday rules. After working for 10 many years, in misseums and galleries, I welcome restrictions like: "You have to put up a railing here." I might not want to put up a rading, but now, I have to find a way to have a railing that doesn't announce itself as a railing -I'm forced into ingentury

CG: So you are architecture as not having the same pre-

VA: The pretension of art comes from its closure. Its realm n "pure" art whereas architecture, by its restore, is applied art ~ even as theory, it has to be applied to other worlds in order to exist. The art world is complete in itself. It has its own agents, its own receivers, its own distribution system, it's self-supportive and self-sustaining. It demands belief, like religion, if there's doubt, the watern collapses

CG: Yes, I understand the differences in terms of the world with regard to architecture, the systems of each etc. However architecture is big stakes, permanence (for the most part) instead of the ephemera of art. The "architecture world" is about as



VA: We wanted the Storefront as a building, as a place, to be part of the city. You wouldn't have to go in, you could get

CG: Steven, let's go back to my perception that you are content as an architect. I never felt that you were trying to be an

something from the outside, you'd have something to use on the

SH: I build ideas and that is what an artist does. To build fantasies excites me. To have an idea, like the Helsinki Misseom Project, with an idea that you can't find the end of. This is a fantasy and an art project.

CG: Your art is in the form of architecture and I am saying Vito is a visual artist-thinker, who wants to be an architect.

VA: When you say "architecture" you're describing a specifs: field, but the word "art" is problematic, it's an evaluative word -- it doesn't just describe something, it justifies something, and gloribes something. When I'm collaborating with an archiuser, either one of us might be doing art

CG: What is interesting about your work together is that the roles are not defined. How has this project challenged your notions of collaboration? Better yet, what is collaboration?

VA: Both of us wanted a working method in which one set of ideas collided with the other, maybe, sometimes combined with the other. In the end at should be impossible to say whose part is whose.

CG: I witnessed the collision, but tell me, how did your ideas combine?

SH: The process was enormously drawing, in a tense, that made it unpredictable. VA: It was different in Washington - maybe because we

never got to an actual design; we only got to theories of design. CG: That can make a tremendous difference Conceptualization is certainly easier than construction.

SH: What we had in Washington was a conceptual structure for an urban position in space - an attitude to unify a series of different ideas. There was an urban concept and we were doing detail concepts for each locale. I can imagine how this project would have developed. For Storefront we had thousands of self-canceling ideas. Vito would go away and I would go away and we would come back together and it would go on like this (gesturing with arms, as if going in two different directions.)

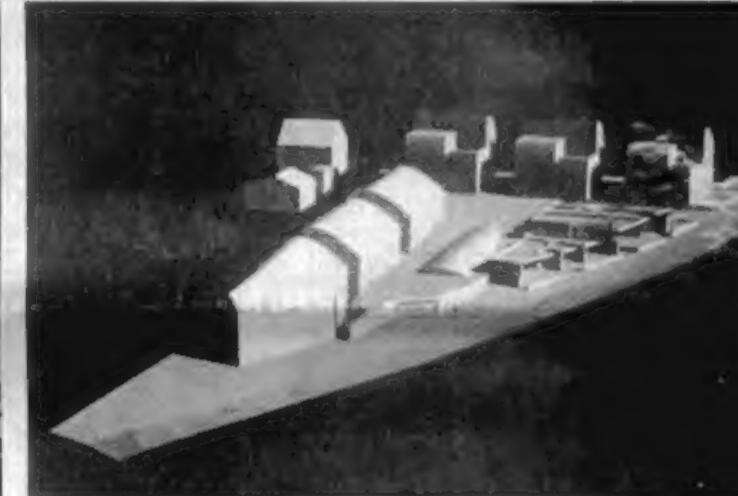
VA: Compared to Washington, Storefront was agonizing.

SH: In my experience, working on different projects, there is no sure method. An idea starts to evolve and then it takes off There is no way to know how long it will take to come up with an idea. I can tell you how long working drawings will take but, until there is an idea, the work is extremely difficult. Sometimes the idea can happen in twenty-four bours, or not at all





Steven Holl, Zollikabing Housing (1993)



interior, and then there is no facade; no storefront, no art; toarchitecture. That was an idea that could be developed It isn't that the idea is not there, rather, our collision course. Have you ever been stuck in a revolving door? You get in, and the other

gets in, and you both keep spinning. You can never get to the

VA: We had in mind that this is a gallery space, a space other person, you just keep seeing them go by. where people were going to have shows. We wanted to provide VA: It would be useful to trace how one idea followed the something that other people could be into, that other people could adjust or adjust to. We wanted to make - the way I saw it other I don't think I can vay "how one idea led to another," because this didn't happen.

SH: In fact, we got mso a cycle where aleas were canceling CG: What is the importance of light and dark, in the pro-

> VA: I thought I was playing off an idea of yours, and you thought you were playing off an idea of mine. Instead of

expanding the idea, we redirected it Vito, in your interview with Richard Prince, he asks you what you live for and you answered: "If I can't change the world, then, maybe, I can at least change something about the space in the world, the instruments of the world. What keeps me living a this. The idea that I might provide some kind of situation that makes people do a double take, that nudges people out of certainty and assumption of power, some kind of solution that might make people walk differently "

Has this project at Storefront strengthened your convictions about giving people a new way of seeing and understanding?

VA: The theory of a project is very different from the experience of a project, I can't know anything about the experi-

nen for an architect, in development, is to have someone tay "time is up, it has to be built now." That happened with this project. The tragedy of the project is that it could not go on. VA: One thing that confuses me about the theory of the

street? Artists/architects having a show? Gallery Directors? We might have set up a structure of instrumentation but whene hands is the instrument in? CG: It is in the hand of everyone who perceives or interacts with the space. From the person walking down Kenmare Street, who takes a quick look, to the kid who cornes in to take a

> and change the space. VA: If this had opened in the summer there could be a dif-

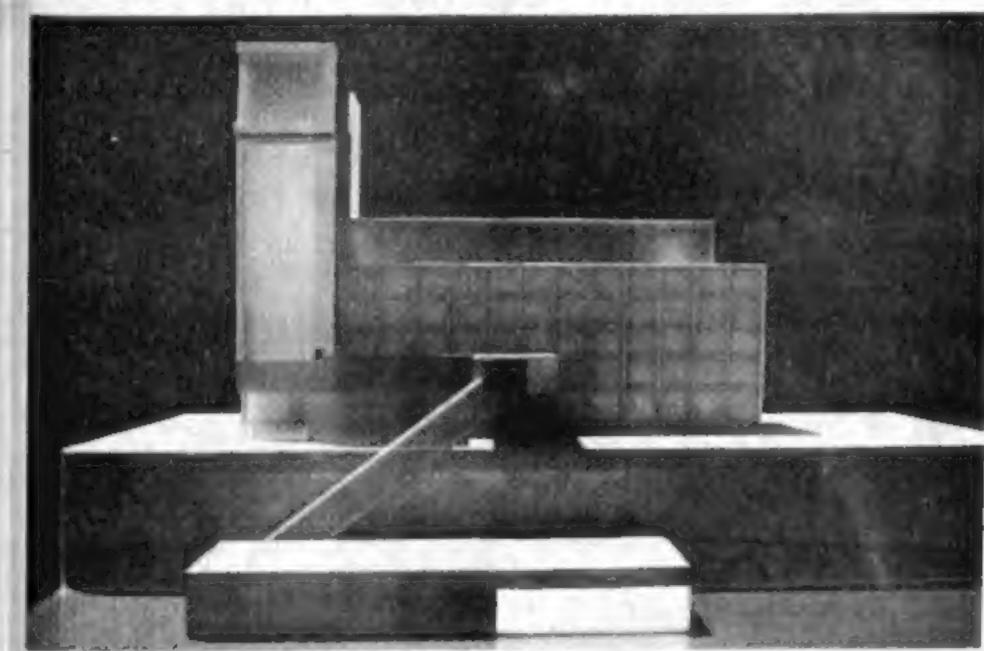
> pas imide. You have created a gallery that lets the viewer create

project is: Who moves these walls anyway? People from the

ferent space everythay." SH: Actually, to get distance on the process, gives one a better perspective on the possibilities of the piece. This may be a lot bener than we are thinking. We got so discouraged. VA: I was very excited and then I got very depressed and discour-

aged; but then I got excited again, and then depressed etc. CG: Will you collaborate again? (Vito and Streen in union: Laughing) Not right away, no may

1. It was Stron Neshat, an-director of Storefront who wanted Vito and Steven to work on a proget together.



Steven Holl, Dusselderf Harberfront (1993)